



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE NEW ENGRAVING,
"MANIFEST DESTINY."



PERFECT Engraving is a work of rare production. Success often follows upon a second or third-rate performance of the graver, but always accompanies the work which leaves no touches to be added, no grace unrecorded. Such a work as this last named must be the labor of time as well as of love—it is wrought in no haste, no carelessness. Months, nay, years may be consumed—are consumed, in all large engravings—in producing the plate; and when once it is ready for the press, the process of taking impressions is one of great care and deliberate handicraft; so that, from the moment the engraver first enters upon his work, to the time the impression is laid before the public, a period embracing several years may elapse.

It is this lengthy labor, added to the rarity of the talent, which can produce a first-class work, which renders steel engravings so expensive, and, intrinsically, so valuable. The possessor of a fine line or stipple picture has a work of Art upon which he may, properly, place a not inconsiderable sum as its value; and the parlor walls, ornamented with two or three finely-framed impressions of a large steel plate, are more attractive than any gaudy ornament could render them. Where limited means do not allow the purchase of *good* paintings—any others are worthless—the large steel engraving happily supplies their place, and gives to a room that air of elegance and good taste which can only come of association with Art.

It therefore becomes the *duty* of any Art Institution to place the means of this kind of ornamentation within the reach of all; and the observance of this obligation has induced the Cosmopolitan Association to provide for its subscribers an annual picture of as great excellence as may be obtained. At the annual awards of premiums, *all* cannot become possessors of painting or statuary; but all *may* be served with the engraving, and thus be certain of at least *one* work of real artistic excellence and value. It is a duty, we say, to make this provision for all who choose to avail themselves of it; and how

the Management designs to cater in this department may be inferred from the character of the engraving "Saturday Night," which was supplied to subscribers last year; and from the character of the picture "Manifest Destiny," which has been provided for this year.

"Manifest Destiny, or the Favor of Fortune," is a large line engraving (18½ by 24½ inches), from the burin of BACON, the celebrated English steel plate engraver, whose works in line and stipple have already given him great reputation, both in Great Britain and in America. It is, in execution and choice of subject, almost faultless; and is admirably calculated to please and to be prized by its possessor. The subject is chosen from the painting by SOLOMON, representing fortune-telling with cards. The oracular lady sits at a centre-table of rare device, upon which are spread the cards as they are drawn, one by one, from the hand of her who holds the "destiny" of her sisters in her keeping. Upon the opposite side of the table stands the two whose fortunes are being told. They are the very perfection of maidenly purity and beauty—such beings as it does the heart good to look upon. The younger one is in an ecstasy of delight, betraying the good fortune which has fallen to her lot. Her left arm is thrown up over the other's shoulder. Her right hand lays upon the table, clasped in the left hand of her companion. Her head reposes upon the other's shoulder; while her face is turned up, all smiles, to gaze into the eyes of her mate, whose fortune is unraveling as the cards are slowly drawn and turned up on the table. The hair dropping in heavy ringlets over her neck—the rich basque and heavily-flowered skirt in which she is clad—the rose on the beautifully-rounded bosom—the attitude of ease and grace—render the delineation one to be remarked and studied.

The elder sister is in an attitude of deep attention, gazing down upon the cards with a sad, thoughtful face, plainly showing that fortune has awarded something which has sorrow for her. The smile which plays upon the fair fortune-teller's loving face, as she points to the king of diamonds, which has just been laid down, seems to verify some prophecy made. But that is only the greater cause of solicitude to the downcast maid. A king for a suitor were no source of joy to one loving another. The dress of spot-

less white, the absence of all ornament except the "charm" upon the matchless wrist, and the tell-tale rings upon the third finger—the plain dress of the hair—all richly harmonize with the character of the thoughtful face and shadowed eyes, and give to the figure a very touching language, which the artist has not failed to render apparent. The background is superb. A large vine-wreathed window opens out upon a magnificent landscape, where field, and wood, and ruined castle die away into the distance, only to charm the eye with their great beauty. The inside drapery of the window is heavy, and very rich, and finely brought out, while the thickly-woven carpet on the floor fills the mind with visions of that true elegance which so few enjoy. A cottage piano at the side, on the right, adds its evidence of the highly cultivated taste of that little group.

This picture is the one offered to subscribers, for this year, in conjunction with the JOURNAL. We have no hesitancy in pronouncing it one of the most beautiful engravings ever brought within reach of the means of the American people; and the wonder will be generally expressed, that the Directory can afford this *positively five dollar engraving* and the ART JOURNAL for the sum of three dollars, to say nothing of a gratuity of a free admission to the great Dusseldorf Gallery of Art, and a certificate in the annual award of premiums. The ability to furnish so great a return for every subscription, comes from the concentration of much means to one end—no moderate investment could ever attain to such results. The outlay necessary has been made cheerfully, by the Management, so confident are they of a proper appreciation, by the public, of this engraving and the enlarged JOURNAL. Should these be the *first choice* of subscribers—as we are confident they will be with more than two-thirds of the patrons of the Association—there will be no cause for complaint of "lost magazines," "magazines behind time," "magazines that never come to hand;" for the engraving will be forthcoming promptly, at any time after sixty or seventy days, while the JOURNAL will generally anticipate its publication day, and be in hand before its competitors.

But, as we have said elsewhere, subscribers will still be furnished with the monthly magazines, upon the old terms, to all who desire them.